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MAGAZINE

HOLLYWOOD BOWL ASSOCIATION
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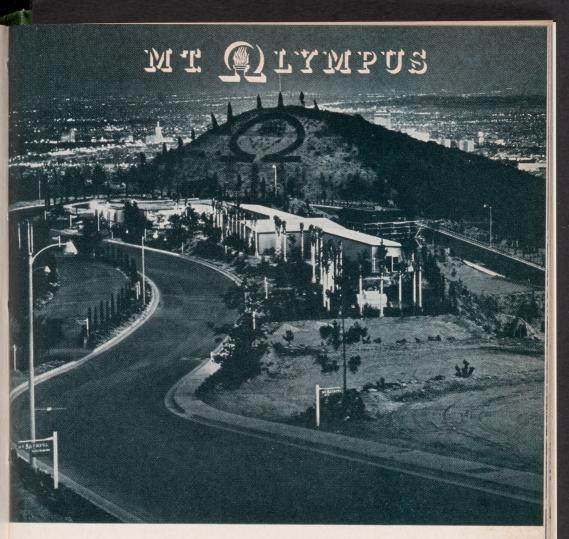
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The hum of activity as each committee gained impetus in preparation for the season ahead . . .

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The concert itself, with thousands of bright-eyed youngsters filling the Bowl with abandon and spontaneity . . . so many smiles have not been smiled on the Hollywood scene in many a year . . .

The gala patio party where Volunteers mingled with orchestra members, guest conductors and artists . . .

And above all, the love and enthusiasm given so freely by Volunteer Chairman Nancy Phillips.

As in seasons past, lights in the great amphitheatre will soon dim and the music will die away. But for Hollywood Bowl Volunteers, the melody will linger on. -W. H.



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SUNDAY AT THE BOWL

JUNE 5 THRU SEPTEMBER 25, 1966

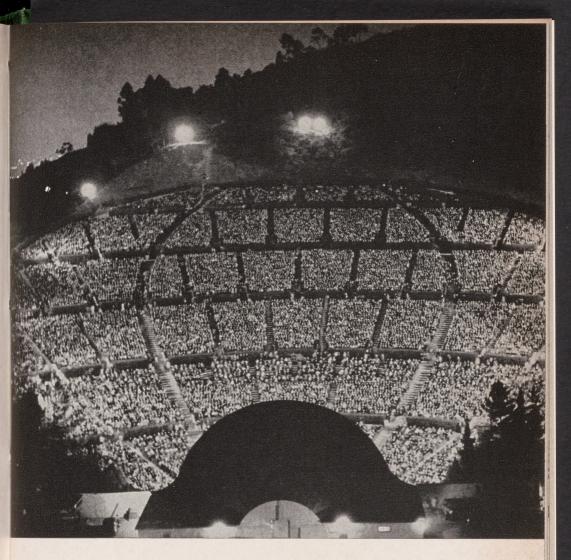
"Sunday at the Bowl" quickly has become "a must" for the whole family since it began in June. Picnics, music and a splendid exhibition of paintings, sculpture and photography are there for the asking. Thousands have taken advantage of this sunlit recreation at no admission charge.

Co-sponsored by the Southern California Symphony-Hollywood Bowl Association and the County of Los Angeles Department of Parks and Recreation, "Sunday at the Bowl," in addition to art, has provided a pleased audience for hundreds of our non-professional musicians and singers. It all adds up to an ideal day, and we invite you to enjoy it, too, if you haven't already.

This week, the paintings of Lee Dunkel, Ingrid Fleischner and Judith E. Hernandez are on exhibit on Tuesday, Thursday and Saturday evenings. These artists were selected at the ninth exhibit as best of "Sunday at the Bowl."

They were judged by Sasson Pearl, instructor in Art Aesthetics, Otis Art Institute and San Fernando Valley State College; by Walter Allen Smith, sculptor and Life Fellow, International Institute of Art, and by Joseph Waano-Gano, the distinguished Cherokee Indian artist.

Next Sunday, the musicians and singers entertaining at "Sunday at the Bowl" will be A Crowd Three jazz combo from Pico Rivera, The South Bay Adult Chorus and the John Prince Concert Band from Bell-flower. The music portion of the day's festivities begins at 1 p.m.



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ON THE CITY CALENDAR ...

Mayor Sam Yorty invites all citizens of Los Angeles to take part in the City's 185th BIRTHDAY CELEBRATION during the week of September 4. Part of the festivities will be held in Hollywood Bowl on September 8, at 8:15 p.m.; John Green conducting members of the Los Angeles Philharmonic Orchestra in a concert featuring noted resident tenor Brian Sullivan as guest soloist. Ethnic groups, which help to make up a part of Los Angeles, will be represented musically by outstanding local artists. A ballet performance has been programmed as well as our own Southern California Mormon Chair. The Choir will close the show, as it did last year, with the stirring "Battle Hymn of the Republic." *** A Mariachi group helps celebrate the official birthday of September 4 in the historic Plaza at Olvera Street. *** Area celebrations will be held in the San Fernando Valley and in the Harbor District. *** A Grand Ball on Admission Day, September 9, brings the week-long festivities to a close. *** The Bureau of Music is serving as the coordinating agency.

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HOLLYWOOD BOWL - 1966

Featuring the Los Angeles Philharmonic Orchestra

Tuesday, August 30

HENRY LEWIS, conductor: MARILYN HORNE, mezzo-soprano Berlioz: Overture to THE CORSAIR, excerpts from ROMEO AND JULIET/Selections from Massenet, Gounod, and Bizet operas/Wagner: selections from LOHENGRIN and GOTTERDAMMERUNG

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The Community of Hollywood tonight also honors the Philharmonic at the conclusion of a fine season, its 45th. The Orchestra acknowledges this kind expression with gratitude.

Lovely Kimberly Higgins, "August Princess" of the Hollywood Chamber of Commerce, will make the presentation following intermission to David Frisina, concertmaster.

Miss Higgins is a native daughter. She is in her junior year at UCLA, and manages to find time to model for various television commercials, appear in industrial films and many television dramas, including the Donna Reed Show. Each month the Chamber welcomes a new "Princess." Their duties are many and their contributions are great. They assist as hostesses at all conventions taking place in Hollywood and attend important functions in the city.

Hollywood Bowl welcomes our "August Princess," Miss Higgins. The Bowl also welcomes the President of the Hollywood Chamber of Commerce, Mr. Hubert A. Boisvert, and his party who are attending tonight's performance.

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Symphonies Under the Stars

TUESDAY, AUGUST 30, 1966 AT 8:30 P.M.

HENRY LEWIS, Guest Conductor

MARILYN HORNE, Mezzo-soprano

BERLIOZ Overture to The Corsair, Op. 21

MASSENET "Adieu, notre petite table," from Manon

GOUNOD "O ma lyre immortelle," from Sapho

BIZET "Seguidilla," from Carmen

MARILYN HORNE

BERLIOZ Dramatic Symphony, Romeo and Juliet, Op. 17

From Part II: Romeo alone - Sadness -

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WAGNER Siegfried's Rhine Journey, from Götterdämmerung

WAGNER Brünnhilde's Immolation, from Götterdämmerung,

Act III

MARILYN HORNE

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HENRY LEWIS began piano studies at the age of five, but in junior high school developed an interest in all standard orchestral instruments, mastering most of them. He joined the Senior Orchestra as a double bass player, and his solo recitals on this instrument brought him to the attention of Alfred Wallenstein. then conductor of the Los Angeles Philharmonic. Asked to audition for the Symphony, Lewis quickly won a post though he was still only sixteen years old. In a relatively short time, he was promoted to first desk double bass. Meanwhile, he had earned a scholarship to the University of Southern California.

In 1955 Lewis was drafted into the Army and sent to Europe. Becoming conductor of the Seventh Army Symphony, he led the group in more than 150 concerts throughout Germany, Holland, Luxembourg, France, and Greece. His work caught the attention of another famed conductor - Edouard van Beinum of Amsterdam's Concertgebouw Orchestra. Van Beinum sponsored the young artist in Europe and later in Los Angeles.

Leaving the Army, Lewis resumed his chair with the Philharmonic but continued his conducting career. He was appointed conductor of the Young Musicians Foundation, and he also founded the Los Angeles Chamber Orchestra, an ensemble originally composed of twelve top string players from the Philharmonic. Gradually baton took precedence over double bass, and Lewis resigned from the orchestra, returning as substitute conductor in 1961 to replace the ailing Igor Markevitch. International status came in 1963 when he made his official European debut under the auspices of the U.S. State Department.

Henry Lewis is married to soprano Marilyn Horne, for whom he often conducts the orchestra in guest appearances. They live in Los Angeles with their small daughter.



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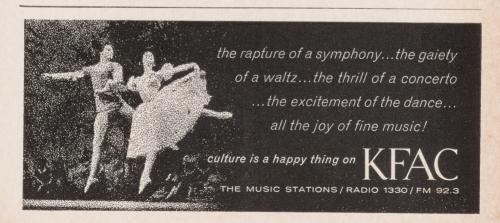
MARILYN HORNE is considered by many to be the most versatile young mezzosoprano singing today. Born in Pennsylvania and raised in Los Angeles, she majored in singing at the University of Southern California, attended master classes with Lotte Lehmann, and made her first public appearances with the Los Angeles Philharmonic. In 1956 she went to Europe to spend three years in Germany with the Gelsenkirchen Opera. During this time she also appeared at the Venice Festival under the baton of Igor Stravinsky, who became a close friend, and in Vienna under Paul Hindemith and Dmitri Mitropoulos.

Returning to the United States in 1960, Miss Horne made her operatic debut with the San Francisco Opera as Marie in Stravinsky's *Wozzeck*. Since then she has sung a number of leading roles with the San Francisco Company and has appeared with orchestra, in recital and opera from coast to coast, in addition to receiving invitations from the music centers of Europe.

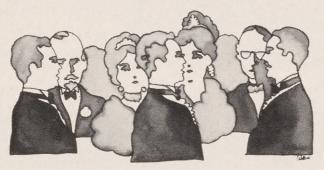
During the 1963-64 season she went on a State Department tour of Europe and returned to score two sensations in New York: appearing with the New York Opera Society in Semiramide with Joan Sutherland at Carnegie Hall and in her recital debut at Philharmonic Hall. Overnight she was pushed into the front ranks of American singers. Subsequently she appeared at the Edinburgh Music Festival and made her Covent Garden debut in London.

Next November Miss Horne will give three concert performances with Joan Sutherland at The Music Center — the first major event to be sponsored by the newly formed Music Center Opera Association.

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Tuesday, August 30, 1966

OVERTURE, "THE CORSAIR," OP. 21

Hector Berlioz (1803-69)

Berlioz' turbulent life as a Romantic artist looms in sharp contrast to his solid, middle-class beginnings. His father, a well-known physician, was not sympathetic to the idea of music as a profession, and wanted a medical career for his son. And so young Hector, despite his consuming interest in music, commenced his medical studies in Paris at seventeen. For more than three years he worked diligently, but Gluck and Beethoven, not biology and anatomy, finally claimed him. His father consented to continue his support for a time, if he showed promise of making a success. But times were difficult in musical Paris, and soon the young composer was left to make his way alone.

In the fall of 1827 Berlioz first saw the Irish actress Harriet Smithson, when she came to Paris as a member of an English Shakespearean company. For a long time he did not even meet her, though he was smitten with a grande passion. The Symphonie Fantastique (1830-31) was inspired by his mad infatuation with Harriet — who, incidentally, one day was to become his wife.

Later in the year of the Symphonie Fantastique, Berlioz won the Prix de Rome, which provided for three years of travel, the first two to be spent in Italy. Berlioz set sail in a Scandinavian brig from Marseille to Leghorn. The voyage offered adventure aplenty, for the

ship was nearly wrecked in a storm. According to Berlioz in his *Memoirs*, it was saved only by the presence of mind of one of the passengers, who knew more about the handling of sail than the crew.

Aboard this ship were some sailors who confided that they were on their way to join the insurrection against the Duke of Modena. These were corsairs (privateers or pirates) right out of a story-book, although in their own eyes, probably, they were patriots determined to bring about the liberation of Italy from Austrian rule.

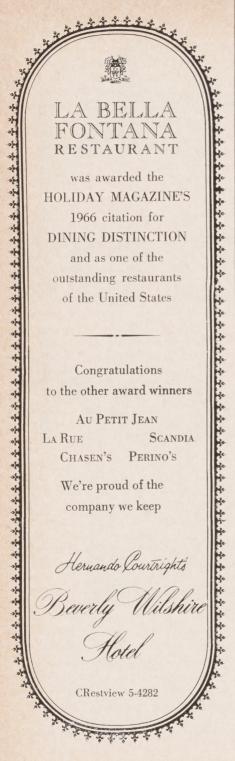
Just before leaving France, Berlioz had found time to fall in love with the pianist Marie Moke. Miss Smithson, for the time being, was quite forgotten. Arriving in Rome, Berlioz learned the faithless Marie had married another. There seemed but one honorable thing to do — but let us hear of this from Berlioz in his *Memoirs*:

I was beside myself with passion, and shed tears from sheer rage; but I made up my mind on the spot what to do. I must at once proceed to Paris, and kill two guilty women and an innocent man [the bride, her mother, who had shared in the duplicity, and the groom]. After that it would, of course, be incumbent on me to commit suicide . . . a complete disguise and the greatest precautions were necessary . . .

And so, with a chambermaid's uniform in his luggage for a disguise, Berlioz set out by post chaise for France. At Nice (Nizza, then Italian soil) he stopped to reflect: I was hungry, having eaten nothing since I left Florence. Oh beneficent nature! I was evidently cured . . . And so I drink deep draughts of the sunny, balmy air of Nice, and life and joy return to me, and I dream of music and the future . . . Oh, Nizza!

Berlioz found quarters in a ruined tower on a 200-foot prominence overlooking the Mediterranean, and set to work composing this overture, which at first he called *La Tour de Nice*. It was completed on a second visit to Nice, thirteen years later.

Many writers have connected the



overture with Byron's poem The Corsair. A more likely connection, however, would be The Red Rover (Le Corsair Rouge), a novel by one of Berlioz' favorite authors, James Fenimore Cooper, in which a tower on a rock-bound coast plays a part. Berlioz probably reread this tale while revising the overture. The title, which he chose at this time, must have had deep significance for him, due to its associations not only with the Cooper story, but with the tower over the sea at Nice, the corsairs who accompanied him on his early voyage, and the storm in which he was nearly shipwrecked. The overture is not, however, a story in tone, but, like the Waverly and King Lear overtures, an example of traditional structure in which certain elements of character or narrative are represented.

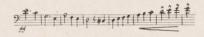
"The wind played a regular concert in the bare rigging," wrote Berlioz in a letter describing the aforementioned voyage. Often associated with the sea is the sweeping, energetic first part, with its rapid violin figures —

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followed by staccato, syncopated chords for winds. Other important materials are found in a nocturne-like adagio portion in A flat —

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- and in a robust theme first heard in cellos, basses, and bassoons:



ADIEU, NOTRE PETITE TABLE FROM "MANON"

Jules Massenet (1842-1912)

Massenet studied with Ambroise Thomas at the Paris Conservatoire, earning part of his way by playing percussion at the Théâtre Lyrique. At twenty-one he was awarded the sought-after Prix de Rome. Upon his return to Paris he found the avenues to success as inaccessible as had Berlioz before him, and like Berlioz, had to support himself with hack work.

Finally, through the efforts of Thomas, opportunity came; Massenet's comic opera La Grand'tante was produced at the Théâtre Lyrique (1867). Thus began a career which reached its zenith in Manon, based on a novel by the Abbé Prévost (1884), Werther (1892), and Thais (1894). Massenet was elected to the Legion d'Honneur, and in 1942, thirty years after his death, beleaguered France issued a commemorative postage stamp honoring the centenary of his birth.

Oddly, Massenet composed Manon in the same house in The Hague in which Prévost had written the novel more than 150 years before. It is the story of a young girl, charming and unsophisticated at first, whose love of luxury and pleasure leads finally to a degrading and unhappy end. The first act opens with the arrival of Manon and her cousin Lescaut at an inn. Here she meets the young Chevalier Des Grieux, who is about to take holy orders. Manon persuades him to fly with her to Paris instead. While living with Des Grieux there, Manon engages in a flirtation with the wealthy nobleman De Brétigny, and soon leaves Des Grieux for the more glamorous life which Brétigny offers.

CONTINUED ON PAGE 30





Desperate because of Manon's unfaithfulness, Des Grieux goes to the monastery; but Manon finds him there, and persuades him to return to Paris with her. To satisfy Manon's love of luxury, Des Grieux takes up the life of a gambler. While Manon is with him at the gambling establishment, one of her unsuccessful admirers accuses Des Grieux of cheating; both he and Manon are arrested. Des Grieux' father buys his freedom, but Manon is sentenced to be deported. Des Grieux and Lescaut rescue Manon at a crossroads on the way to Le Havre. Manon realizes her mistakes, but it is too late. Begging forgiveness, she dies in Des Grieux' arms.

Manon's "Adieu, notre petite table" comes from the second act — the apartment in the Rue Vivienne where, for a brief time, she and Des Grieux have found happiness. She is about to give up her life here, exchanging it for a life of luxury with De Brétigny. She is alone; a maid has set the table for the evening meal. She sings farewell to the little table, which symbolizes the life which she is renouncing against her better judgment.

Allons! Il le faut! Pour lui meme! Mon pauvre chevalier! Oh! Oui, c'est lui que j'aime! Et Uourtant, j'hésite aujourd'hui!

Non, non! Je ne suis plus digne de lui! J'entends cette voix qui m'entraîne contre ma volonté: "Manon! Manon, tu seras reine, reine par la beauté!"

Je ne suis que faiblesse et que fragilité! Ah! Malgré moi je sens couler mes larmes devant ces reves effacés! L'avenir aura-t-il les charmes de ces beaux jours déjà passés?

Adieu, notre petite table,
Qui nous réunit si souvent!
Adieu, notre petite table,
Si grande pour nous cependant!
On tient, c'est inimaginable,
Si peu de place en se serrant!
Un meme verre était le notre,
Chacun de nous quand il buvait
Y cherchait les lèvres de l'autre.
Ah! Pauvre ami, comme il m'aimait!

Come, then! It must be! For his own sake! My poor chevalier! Ah yes, it is he whom I love! And yet, my heart is unsure today!

No, no! I am no longer worthy of him! I hearken to that voice which carries me unwilling away: "Manon! Manon, thou art queen of beauty, queen of all!"

I am but weak and lacking in courage! Ah! In spite of myself I weep at the thought of our broken dreams! Will the future hold the charm of our lovely past?

Farewell, our little table,
Where we met so many times!
Farewell, our little table,
So small and yet so ample!
I smile to think how
You drew us close in your embrace!
We shared the self-same glass,
and each of us, as we drank,
Secretly kissed the other.
Ah, poor dear, how much you loved me!

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O MA LYRE IMMORTELLE FROM "SAPHO"

Charles Gounod (1818-1893)

Coming from an artistic background — his mother was a pianist and his father a painter — Gounod entered the Paris Conservatoire at eighteen, and won the Prix de Rome at twenty-one. For some time after his return to France he abandoned music and studied for the priesthood. Religion remained one of his consuming interests, and many of his works are in sacred forms — Masses, cantatas, oratorios, etc.

Gounod's highest ambition was to be an opera composer. Although he composed a dozen operas, he fully succeeded in only one. But that one — Faust (1859) — was so immensely successful that it made his name known to the ends of the earth. In 1880 Gounod became Officier of the Legion d'Honneur, and in 1944 France issued a stamp commemorating the fiftieth anniversary of his death.

In his memoirs, Gounod recounts the events, spaced ten years apart, which led to the writing of his first opera Sapho (1851). When he was twelve, he heard the great Maria Malibran sing; this experience caused him to decide, then and there, that he would be an opera composer. At twenty-two Gounod first heard Pauline Viardot, the sister of Malibran, and also one of the great singers of the time. (By this time, the meteoric Malibran had died at twenty-eight.) On one momentous occasion, he even had the opportunity to accompany the sublime Viardot at the piano.

Ten years still later, Viardot was instrumental in Gounod's composing *Sapho*. Following is a conversation between Viardot and Gounod, recorded with Victorian primness in his memoirs:

"But Monsieur Gounod, why do you not write an opera?"

"Indeed, Madame, I would gladly do so, but I have no libretto."

"But surely you know an author who could write one?"



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"Oh, yes, I do, but could and would are very different words! I know, or rather, when I was a child I used to know, Emile Angier; we trundled our hoops together in the Luxembourg. But since those days Angier has grown famous, and I have remained in my natural obscurity. I hardly think my old playmate would care to join me in anything more risky than a hoop race!"

"Very well, then, go and see Angier, and tell him that if he will write the libretto, I will sing the principal part in your opera."

Gounod goes on to tell how the news of his brother's death arrived just as he was setting to work on the opera, which was due to be performed in six months. This sad event caused a delay of a month, for it fell to Gounod to aid his brother's widow, who was prostrated with grief. Again Viardot came to Gounod's aid, by sending him to her villa near La Brie, where he could write undisturbed. Among the guests here was the Russian novelist Turgenev, whose involvement with Mme. Viardot was one of the sensational affaires d'amour of the century.

The premiere, March 16, 1851, was not particularly successful. After only a few performances Mme. Viardot had to leave for engagements in London. For a while the opera, reduced to one act, was performed as a curtain-raiser for a ballet; then it was withdrawn.



Angier's libretto is a tragic story about Sappho, the Greek poetess who lived about 600 B.C. Praised in the writings of Plato and Aristotle, Sappho was the composer of the earliest Greek love lyrics, in which passionate expression is combined with careful workmanship. Except for an *Ode to Aphrodite*, Sappho's poetry exists only in fragments.

Sappho's final scene, which is sung tonight, has a true lofty and tragic ring, reminiscent of Gluck. Underlining its powerful pathos is the accompaniment, with its wave-like harp figures, its phrases for the strings, and its sinister touches of cymbal and horn. Preceding this passage — and like it, sung from a cliff high over the Mediterranean — is a goatherd's lay, a carefree, pagan song of the joy of living and loving beneath sunny skies. Thus Sappho's farewell comes as a great contrast — the sad yet confident leave-taking of a tortured soul, about to seek death in the churning waters of the sea.

O ma lyre immortelle
Qui dans les tristes jours
A tous mes maux fidèle,
Les consolais toujours.
En vain ton doux murmure
Veut m'aider à souffrir.
Non, tu ne peux guérir
Ma dernière blessure.
Ma blessure est au coeur,
Seul le trépas peut finir ma douleur.

Adieu, flambeau du monde,
Descends au sein des flots,
Moi je déscends sous l'onde
Dans l'Eternel répos.
Le jour qui doit éclore,
Phaön, luira pour toi,
Mais sans penser à moi
Tu reverras l'aurore.
Ouvre ton gouffre o mer,
Je vais dormir pour toujours dans la mer.

Who hast remained steadfast Through my sad days of trouble, Thou art my consolation. In vain thy sweet whisper Would aid me in my suffering. No, thou canst not heal My latest wound. My wound is of the heart, Only death can end my grief. Farewell, splendor of earth, Descend to the bosom of the waves; I go now beneath the swell To eternal repose. The day which is to dawn, Phaön, will shine for thee. But without a thought of me

Thou shalt see again the dawn.

I go to sleep forever in thine embrace.

Open, immensity of the sea,

O my immortal lyre,

over half
a century

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SEGUIDILLA FROM "CARMEN" Georges Bizet (1828-75)

The long story Carmen (1847), by the French author Prosper Merimée, comes from Spanish sources. It is written as though told in the first person by a man, Don Jose, in jail awaiting execution. Jose was a corporal in the Spanish army, stationed in Seville. He was detailed to conduct the alluring gypsy, Carmen, to jail, after she had wounded another girl working beside her in a cigarette factory. The fiery Carmen practiced her wiles on the corporal, and persuaded him to let her go free. In time Jose, hopelessly infatuated with her, killed another man over her, deserted the army, and took up with a band of smugglers and robbers. Tired of Carmen's amours with other men, he tried to persuade her to change her life and go with him to America; to this she would not consent, for freedom was dear to her. In a blaze of passion, Jose killed her, then gave himself up to the authorities.

Bizet's liberettists Meilhac and Halévy introduced a number of changes to make the story more palatable to the public. Carmen's brutal husband was eliminated, and Escamillo took the place of a whole succession of lovers. Carmen was made less coarse, although some singers have made her quite shocking.

Late in the first act, a square in Seville, a tumult is heard from the cigarette factory. The *cigarreras*, coming out, explain that there has been a fight. Manuelita was telling the other girls she was going to buy a donkey, and Carmen insulted her.

And then La Carmencita, Who at making games too bold, Said, "A donkey, at what cost? You'd better buy a broom!"

In the argument, Carmen has cut a cross in Manuelita's cheek. Carmen is arrested, and placed under Jose's guard. Jose seats her in a chair, and as he is tying her hands behind her, she informs him that he is not going to take her to

jail, but is going to help her escape. She then sings Seguidilla, in which she invites him to join her at the inn of her friend Lillas Pastia.

Près des ramparts de Seville, Chez mon ami Lillas Pastia, J'irai danser la Seguidille Et boire du Manzanilla. J'irai chez mon ami Lillas Pastia. Oui, mais toute seule on s'ennuie, Et les vrais plaisirs sont à deux. Donc, pour me tenir compagnie, J'emmènerai mon amoureux! Mon amoureux il est au diable, Je l'ai mis à la porte hier! Mon pauvre coeur très consolable, Mon coeur est libre comme l'air! L'ai des galants à la douzaine, Mais ils ne sont pas à mon gré. Voici la fin de la semaine: Qui veut m'aimer? Je l'aimerai! Qui veut mon âme? Elle est à prendre! Vous arrivez au bon moment! Je n'ai guère le temps d'attendre, Car avec mon nouvel amant . . .

Near the ramparts of Seville, With my good friend Lillas Pastia, I'll soon dance the Seguidilla And drink Manzanilla. I'll go see my friend Lillas Pastia. Yes, but alone one languishes, True joy begins when there are two. And so, for company I'll take my lover dear! My lover dear is gone, And where he is the devil may care! My poor heart so easily comforted, My poor heart is free as air! I have suitors by the dozen, But not a one that suits my whim. The week is gone, and none is chosen: Who will love me? I'll love him! Who'll have my soul? 'Tis for the asking! Some good luck has sent you here! I have little time for waiting, For beside my new lover dear . . .

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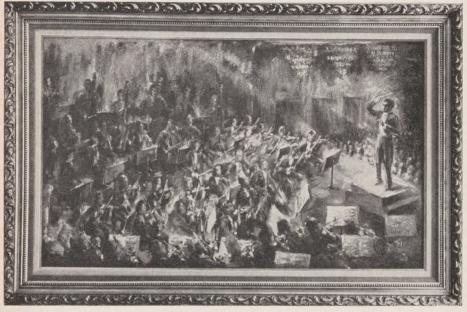
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DRAMATIC SYMPHONY, "ROMEO AND JULIET," OP. 17 — PART II

Hector Berlioz

This symphony, which in its full form contains passages for chorus, grew, like the *Symphonie Fantastique*, out of Berlioz' passionate courtship of his first wife, the actress Harriet Smithson. In his memoirs, Berlioz writes thus of his impressions of the *Romeo and Juliet* in which Harriet appeared in Paris:

Ah, what a change from the dull grey skies and icy winds of Denmark to the burning sun, the perfumed nights of Italy!
... to the impetuous youthful love, the long-drawn kisses, the vengeance, the despairing fatal conflict of love and death in those hapless lovers! By the third act, half suffocated by my emotion, with the grip of an iron hand upon my heart, I cried out to myself: "I am lost! I am lost!"

Out of this came a resolution: "I will marry Juliet and write my greatest symphony on the play." Marry Juliet, Berlioz did, but only after six agonizing years of wooing more fervid than any ever depicted by Shakespeare.

It was a difficult time, during which Berlioz was forced to forsake composition for musical journalism. Then came a gift of 20,000 francs, from no other a benefactor than the great Paganini. Berlioz created his *Romeo and Juliet* Symphony in eight industrious months in 1839. But by the time it was finished the romance of Berlioz and his Irish Juliet, alas, had turned to ashes.

The five acts of the Shakespearean play are depicted in three component parts of the symphony, with each part divided in two or three sections or movements. The excerpt played tonight is the first section of Part II: Romeo alone; Sadness; Distant Sounds of Music and Dancing; Festival in Capulet's Palace.

The music begins with recitative-like phrases for violins. The expression becomes more fervent, portraying the melancholy thoughts of Romeo as he treads the forbidden Capulet ground. Fragments of lively dance music are heard, as





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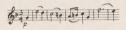
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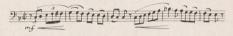
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though coming through the open windows of Capulet's palace. In a *larghetto* espressivo we hear a plaintive melody on the oboe, against pizzicato figures in cellos and occasional shakes of the tambourine as it recalls the dance music. It is Romeo's song of love:



An *allegro* section is based on the dance theme, now introduced by cellos and basses:



This idea is developed more and more brilliantly. At is sounds in strings and flute later in the movement, woodwind and brass peal forth Romeo's love theme as counter-melody.

MUSIC BY RICHARD WAGNER (1813-83)

Elsa's Procession to the Cathedral from "Lohengrin"

Wagner was seized with the inspiration for *Lohengrin* during a visit to Marienbad, whither his doctor had sent him for a "cure" after an arduous season's work at Dresden. The doctor's order to abstain from writing proved impossible to follow.

"I was suddenly overcome by so powerful a longing to commit *Lohengrin* to paper," he wrote in his memoirs, "that, unable to stay in the bath the regulation hour, I jumped out impatiently after the first few minutes, and, hardly giving myself time to dress, ran back like a madman to my lodging to write out what was pressing so heavily on my mind . . ."

For his story, Wagner drew upon several sources, especially the *Parzival* of the epic poet and minnesinger Wolfram von Eschenbach (c. 1170 - c. 1220). The story goes even farther back in Teutonic lore, and also is found in a French epic about a Garin of Lorraine (Lothringen), from whom the name probably is derived.

Having completed the score in 1848, Wagner despaired that "the notes would ever sound from off the death-pale paper." Managers and publishers were unwilling to risk their money on this controversial. misunderstood musician. Finally Wagner sent the score to his friend Liszt at Weimar, entreating him for help in having the work performed. Liszt informed him by return post that the production already was in preparation. The premiere took place in August, 1850, with Liszt conducting. Wagner, in political exile in Zurich, could not be present. Other cities - Wiesbaden, Leipzig, Frankfurt, Cologne, Hamburg, Prague, Munich, Vienna - soon acclaimed Lohengrin; in time it became the most popular of all operas. Wagner never saw it performed until 1859.

Laid in Antwerp in the tenth century, the story concerns the medieval Knights of the Holy Grail. The knight Lohengrin journeys over the waters in a boat drawn by a swan, to rescue Elsa, Duchess of Brabant, who has been falsely accused of murdering her brother. Lohengrin vanquishes the accuser, Telramund, in battle. Elsa and Lohengrin are wed.

According to the law of the Knights of the Grail, she has promised never to seek knowledge of his race or country. But Telramund's wife, Ortrud, betrays Elsa into asking the forbidden question. Now Lohengrin must depart. He gives Elsa his sword, horn, and ring, and before the entire court tells his identity.

My father Parzival, a crown he weareth, His knight am I and Lohengrin my name!

The second act shows the fortress of Antwerp. The pallas, abode of the knights, is at the background; at one side is the kemenate, or women's chambers, and at the other, the cathedral. The first part of the act, which takes place at night, is devoted to Telramund and Ortrud as they plot the downfall of Lohengrin. At dawn the courtiers and men of the fortress begin the preparations for the wedding-day of Elsa and Lohengrin.



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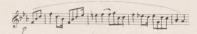
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Pages announce the arrival of Elsa and her retinue. Richly robed and in solemn dignity, the bridal procession emerges from the *kemenate*. The nobles and people take up their places on either side of the way to the cathedral. The long processional scene is built up of two themes, the first slow and solemn —



- and the second equally majestic, but in the dominant key, and given at first to the oboe:



Siegfried's Rhine Journey from "Goetterdaemmerung"

In the prologue to Götterdämmerung, the fourth and last drama of the Ring, the sublime lovers Siegfried and Brünnhilde bid each other farewell. The hero takes Brünnhilde's warhorse, Grane, and leaves her the Ring which has spelled doom for many throughout the epic. Bequeathing to Siegfried all the wisdom she has learned from the gods, Brünnhilde sends him forth to new deeds of glory, and watches from the cliff as he descends on his journey to the Rhine.

The orchestral excerpt begins with soft trombone chords and a phrase low in the cellos — dawn on the mountain. The motive of Siegfried the Hero is heard —



- answered by the beautiful Brünnhilde motive:



Using leitmotives from the earlier parts of the cycle, the music describes Sieg-

fried's descent through the magic fire with which Wotan has surrounded the mountain, and his voyage down the Rhine to the castle of the Gibichungs, a race of heroes of divine origin. The coming tragic events are foreshadowed — Siegfried's betrayal and destruction, and the end of the rule of the gods. Near the end the Rhinegold motive is heard, on horns and on bass trumpet:



Bruennhilde's Immolation from "Goetterdaemmerung"

Brünnhilde's farewell to earth and love is a matchless pronouncement of grief, lofty dedication, and prophecy. The body of Siegfried lies before the hall of the Gibichungs. Brünnhilde orders a funeral pyre built, and Siegfried's body placed upon it. She directs the Rhinemaidens to remove the Ring from her ashes, and by taking it, to free it from its curse. Then, flinging a torch onto the pyre, she mounts the steed Grane, and rides into the flames.

The sky is filled with fire. The waters of the Rhine rise up, extinguishing the flames, and the Ring is recovered. Valhalla, the dwelling place of the gods, crashes down in flames, and the curtain falls as the music foreshadows the new day of love and redemption which is to follow the dusk of the gods.

CONTINUED ON PAGE 44



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Die den edlen Leib
Des hehresten Helden verzehrt.
Sein Ross führet daher,
Dass mit mir dem Recken es folge:
Denn des Helden heiligste Ehre
zu theilen
Verlangt mein eigener Leib.
Vollbringt Brünnhildes Wort!

Wie Sonne lauter strahlt mir sein Licht: Der Reinste war er, der mich verrieth! Die Gattin trügend, treu dem Freunde, Vor der eig'nen Trauten Einzig ihm theuer, Schied er sich durch sein Schwert. Ächter als er schwur Keiner Eide: Treuer als er hielt Keiner Verträge; Lautrer als er liebte kein And'rer: Und doch, alle Eide, alle Verträge, die treueste Liebe. Trog Keiner wie Er! Wiss't ihr, wie das ward? Oh ihr, der Eide ewige Hüter! Lenkt euren Blick auf mein blühendes

Erschaut eure ewige Schuld!

Meine Klage hor', du hehrster Gott!

Durch seine tapferste That,

Dir so tanglich erwünscht,

Weihtest du den, der sie gewirkt,

Dem Fluche dem du verfielest,

Mich musste der Reinste verrathen,

Dass wissend würde ein Weib!

Weiss ich nun, was dir frommt?

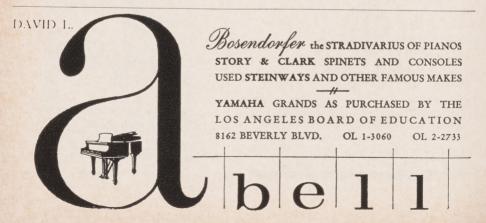
Alles weiss ich, alles ward mir nun frei.

Leid:

Mighty logs I bid you pile
On high by the river shore!
Bright and fierce kindle a fire,
Let the noblest hero's corpse
In its flames be consumed
His steed bring to me here,
That with me his lord he may follow,
For my body burneth
With holiest longing
My hero's honor to share.
Obey Brünnhilde's will!

Like rays of sunshine streameth his light: The purest was he who betrayed me! In wedlock traitor, true in friendship, From his own beloved. His only dear one, He barred himself by the sword. Truer than he, no one e'er swore: More faithful than he, no man held promise; More purely than he, no man e'er loved: And yet, oaths, promises, truest love. None betrayed as did he! Know ye why that was? O ye heavenly guardians of vows, Turn your eyes on my grievous distress: Behold your eternal disgrace! Hear my cries, thou mighty God! Through his most valiant deed, By thee so dearly desired, Thou didst condemn him to endure The doom that on thee had fallen. The true one had to betray me, That wise a woman might grow!

All things I know, all to me is revealed.



Do I know thy need?

Auch deine Raben hör' ich rauschen; Mit bang ersehnter Botschaft Send' ich die Beiden nun heim. Ruhe, ruhe, du Gott!

Mein Erbe nun nehm' ich zu eigen.
Verfluchter Reif! Furchtbarer Ring!
Dein Gold fass' ich, und geb' es nun fort.
Der Wassertiefe weise Schwestern,
Des Rheines schwimmende Töchter,
Euch dank' ich redlichen Rath.
Was ihr begehrt, ich geb' es euch:
Aus meiner Asche nehmt es zu eigen!
Das Feuer, das mich verbrennt,
Rein'ge vom Fluche den Ring!
Ihr in der Fluth löset ihn auf,
Und lauter bewahrt das lichte Gold,
Das Euch zum Unheil geraubt.

Fliegt heim ihr Raben!
Raun't es eurem Herren,
Was hier am Rhein ihr gehört!
An Brünnhilde's Felsen fahrt vorbei!
Der dort noch lodert,
Weiset Loge nach Walhall!
Denn der Götter Ende dämmert nun auf.
So werf' ich den Brand
In Walhall's prangende Burg.
Grane, mein Ross! Sei mir gegrüsst!

Weisst du auch, mein Freund, Wohin ich dich führe? Im Feuer leuchtend, Liegt dort dein Herr, Siegfried, Mein seliger Held. Dem Freunde zu folgen wieherst du

freudig?

Lockt dich zu ihm die lachende Lohe?

Lockt dich zu ihm die lachende Lohe? Fuhl' meine Brust auch, wie sie entbrennt,

Helles Feuer das Herz mir erfasst, Ihn zu umschlingen, umschlossen von ihm,

In mächtigster Minne, vermählt ihm zu sein!

Hei-a-ja-ho! Grane! Grüss' deinen Herren!

Siegfried! Siegfried! Sieh! Selig grüsst dich dein Weib. Even thy ravens do I hear rustling; With long desired tidings I send them on their way. Rest thee, rest thee, O God!

My dower I take for mine own.
Accursed circle! Fearful ring!
Thy gold I grasp, and give it away.
Ye water-dwelling sisters,
Fair daughters of the Rhine,
I thank thee for thy counsel.
What ye desire, I leave to you.
Out from my ashes take it forever!
Let fire, burning this hand,
Cleanse, too, the Ring from its curse!
In the flood wash it away,
And make pure shining gold
That in an evil hour was stolen.

Fly home ye ravens!
Bear your lord the tidings
That ye by the Rhine have heard!
To Brünnhilde's rock wing your way!
There burneth Loge,
Straitghtway bid him to Valhalla!
For the end of the gods is drawing nigh.
So I fling the brand
On Valhalla's glittering walls.

Grane, my steed! I greet thee!

Know'st thou, my friend,
Whither I lead thee?
In the fire radiant,
Lies there thy lord, Siegfried,
My blessed hero.
To follow thy master, dost joyfully
neigh?

Lo, how the flame leaps and lures thee!
Feel, too, my bosom, how it
burns,

Bright flames lay hold on my heart, Could I but hold him, be in his embrace,

In love's power to be his bride!

Hei-a-ja-ho! Grane! Greet thy master!

Siegfried! Siegfried! See! Blissfully greets thee thy wife. A ONCE IN A LIFETIME VACATION...



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IFI KELE'A - THE CALL FOR THE HUI TAU!

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TONGA

- 'OTUHAKA a dance done while seated, usually by the women of the village in honor of their men. It consists of two parts: a silent part in which only the drums, the slapping of the hands are heard, and a part in the middle sung to explain the meaning of the movements and the purpose for which they have gathered together. This 'OTUHAKA describes the area from which they have come in Laie and the things that they have there.
- SOKE a stick game, the origin of which is a practical lesson in self-defense taught to the women by the men before they leave to go off to war. It is done as a "round" and involves each individual trying his skill with every other one in his group as he and she move around in a circle, finally ending up in their original positions. The red feathers and flowers worn in the hair of some of the men are used to accentuate the head action which is created by the dancer trying to shake them out of his hair.
- SASA LA'I AKAU the dance of the green leaves, done during the time for harvest to tell of the abundance of the land as the different crops were brought before the Chief in preparation for a community feast, *Kaimeakai*.
- TAU'OLUNGA The one-to-three unmarried girls who participate in this dance are doing so to exhibit their charms and skill before the son of a High Chief who wishes to select a wife. Participation by a girl in this dance announces her availability.
- KAILAO translated literally as "lawbreakers," this is basically a war dance in which the men demonstrate their skill with a short spear. The use of the short spear, or club, is a sign of bravery and high skill. It is only the weaker warriors who would use a throwing weapon or bow and arrow.
- HIKO a test of skill for the young girls of the village in which they juggle the *tuitui* fruits, or candlenuts. This is sometimes as much a test of skill for the musicians as it is for the dancers, since the longer the juggling continues, the faster the musicians must play.
- LAKALAKA an "action" dance by both men and women. This is the type of story dance that is common to most of Polynesia and is used to recount a legend, or tell a story that the tribe feels is important enough to be passed on from the older people to the younger people. Each of these action songs is considered to be the "property" of the particular village which created it, and the use of it by another village requires the permission of the "owners."

This Lakalaka was created in honor of the dedication of the Polynesian Cultural Center in October of 1963, and tells the story of the founder of The Church of Jesus Christ of Latter-day Saints, Joseph Smith, and the principles of the Church.

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Seventh, Flower and Figueroa, Los Angeles MAdison 4-3355 KOOLAU AU — As the girls of the village are preparing the food for the day and repairing the nets for their menfolk while waiting for their return, a storm comes up "with the lifting and tossing of dust . . .

dashing along it sighs in the forest, the rain it beats and whirls like the surf . . ."

- HOE PUNA IKA WA'A the canoe and paddle. The men paddling their canoe work patiently through the furious lash of the storm to return finally with aching backs to the sandy beach of their home.
- KAULILUA a chant and hula describes the cold and rain and the pretty flowers that are bruised by the rain beating against them. This chant was originally composed for a Chiefess named Kaumealani. Many years later, it was revised and given to King Kalakaua as his *mele inoa*, or name chant.
- UA NANI O NUUANU to a chant in praise of the Valley of Nuuanu after the rain. An ancient hula is performed, using the 'ili 'ili, or small stone castanets.
- MANU O'O a solo hula to a song of love in which a beautiful bird represents love which has flown away and which is begged to return.
- KILA KILA HALEAKALA a comic dance created upon the advent of the automobile to Hawaii, in which the men describe the joys of the trip around the Island.
- TUTE E and HOLOHOLO KA'A The men are joined by two old grandmas who want to join in the fun, encouraging them to "step on the gas."
- HULA NA PELE a dance done in honor of the volcano goddess, Pele. The use of the flame in the coconut shell came in after the arrival in the Islands of some people from the Philippines.
- HULA MEDLEY the climax of the Hawaiian section with a modern medley of Hawaiian dance, using the *uli uli*, or feathered gourd, and the *puili*, or split bamboo.





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SAMOA

- TALOFA AFIO MAI I SAMOA Wearing tapa cloth costumes made from the bark of a member of the mulberry family, the Samoan people extend the invitation to everyone to visit Samoa, and describe the beauty of the land and the love and friendliness of the people.
- O LE NIFO OTI MA LE AILAO the dance of the hook knife of Samoa. Done in a group, it is a dance in which warriors prepare for battle. Done as a solo, it is reserved for the son of the chief of the tribe as a signal of victory at the end of a battle. The long handle of the knife is used to paralyze the victim by striking him at the back of the neck the blade to behead him and the hook to carry the head home as a trophy.

The use of fire in this dance was added shortly after World War II in 1947.

- O LE TAMAITAI SAMOA performed by 76-year-old Taimi Fonoimoana, the ancient dance of Samoan women with its variety of gestures, poses and motions is especially entrancing. The hand motions express the beauty of nature, and the rhythm is emphasized by the movement of the feet on the ground and the occasional clapping of hands.
- O LE O AUMAGA These are two songs done by the young men of the village: "Fala Ulia," about the pandanus fruit, and "Minoi, Minoi, E," about a modern Samoan dance in which the people dancing it are compared to the wiggle of an ant.

CONTINUED ON PAGE 57

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- O TEINE MULI O SAMOA the young maidens of the village enter, dancing a dance of considerably greater beauty than the wiggle of an ant. The young men react typically, apeing the movements of the women, but stopping long enough to express their affection in a way universal among the people of the Pacific.
- O LE FAATAUPATI the slap dance is a test of skill. Every young man learns this art to prove himself ready for the hand of the chief's daughter. Training for this dance goes on during the young man's growth by a series of transitions to develop body strength, coordination and alertness in eye and mind.
- SASA O SAMOA the slap of the "Faataupati" makes a transition to the "Sasa," which expresses the important factors of life in Samoa, such as the husking of coconuts, fishing and making *sennit*, the cord of Polynesia made from the shreds from the inside of a dried coconut husk.
- O LE AFI done on special occasions, the dance in fire is a feat of courage. In trays containing burning, dried coconut leaves, the men stand, sit and roll around to show their control and strength.
- TAUALUGA the chief's daughter, or taupo, wears the Royal headdress for this dance. This headdress is worn only by the chief himself, his son or his daughter. The six sticks in the crown represent the six kings of the districts of Samoa. The mirror-like shells represent Samoa, the Deity, and the desire and wish of the people to find Truth. The hair in the headdress is human hair from the taupo herself, and is dyed by being dipped in lime and sea water and dried in the sun. The costume itself is made up of tapa cloth, feathers, and different colored leaves dressed with coconut oil. These leaf skirts must be made almost every time they are worn, since they are extremely delicate. The men dancing with the taupo show by their antics their strength and agility in order to prove their worthiness to compete for the hand of the chief's daughter.

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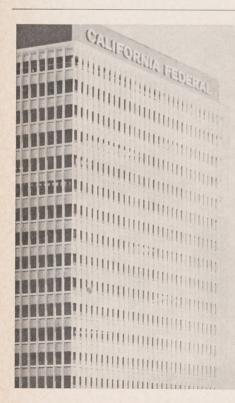


CEREMONIAL WELCOME:

Traditionally, the Maori program begins with a ceremonial welcome which consists of several sections. The village is alerted to the approaching visitor by a scout who raises the alarm. Warriors appear with long spears, or *taiaha*, grimacing and prancing to and fro, gradually approaching within striking distance of the visitor. They place a dart-like spear, or other gift, in his path. By picking it up, the visitor signifies that he accepts the hospitality of the village. This section is called the WERO, or challenge.

As the visitor begins to follow the warriors into the village, the leading women of the tribe wail a cry of welcome, or *karanga*. Upon completion of the wailing to a chant, "Kei Runga, Kei Raro," the people from the village come from their homes onto the *marae*, or village meeting place, and greet the visitor with the "action" song, "Ka Tanuku." The fresh leaves waved by the people are to extend the beckoning sign of welcome to the visitor. The visitor is then greeted by the Chief in the traditional fashion, by pressing noses, the *hongi*. Culminating the traditional welcome is the great song of greeting, "Karanga Tia Ra."

Following this the men display their prowess in their *peruperu*, or spear dance, and are enthusiastically urged on to greater displays of their strength by the women.



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THE MIGRATION OF THE SEVEN CANOES:

- E OHO E TE WHANAU After having been told by the high priest chief that they must leave their legendary home of Havaiki, the people gather and sing farewell to their homes that they will now only be able to keep in their memories,
- HAERE RA Moving to their canoes, the *tohunga* blesses each of the seven and gives it a name from which all Maoris, even today, can trace their ancestry. The names of the seven canoes are: *Tainui*, *Te Arawa*, *Mataatua*, *Aotea*, *Kurahaupo*, *Tokomaru* and *Taketimu*. In their canoes, the people, paddling slowly at first, bid farewell to the land that they leave, and the land itself seems to be singing farewell to them. Finally, as the land of the past falls far behind, they pick up speed, and the excitement of the open sea helps them to fly swiftly and happily over the waters.
- WAKA POI Using the *poi* ball, the women show the movement of the water and of the wind and of the sky, as the men pull heartily towards the unknown horizon.
- UIA MAI A challenge is offered between the canoes, and as they race across the waters the *pukana* stands, and by her expressions and movements, encourages the people to greater efforts.
- WHITIKI TAUA Finally, through the mists land is seen. It is Aotearoa the land of the long white cloud. The canoes race towards shore to the ever-faster chants of the men.
- TITIRO MAI The Thanksgiving. With land safely under their feet, the people kneel with thanks for their safe arrival:

"We, thy children, thank thee, For we have arrived, Have found our harbor. Now we rest, now, we rest."

KARANGA MAI — The story of the migration completed, the Maori of today still places his trust in God, and expresses his special spiritual feelings in this "action song," like the others, created for a special purpose. This is dedicated to Mathew Cowley, "Apostle to the Polynesians." The words mean, "Call! Call!" and speak of the heart of the Maori, who says that "with tears for your absence and love for your memory, we shall never forget you and your words:

'Cleave to your Maori heritage. Kia ngawari, kia aroha.' (Be ye humble, be ye loving)."

COMBINATION SEQUENCE — using the elements of all of the dances, the group displays the "Titi Torea," or stick game; the long and the short, double and single *pois*; and the "action" song.



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- THE WESI The Wesi, or spear *meke*, group stand, getting ready for an early attack upon an enemy village. On the first warning notes of the *cibi*, or war cry, from the leader, the warriors move from all directions to battle positions. As the *cibi* ends, the warriors leap into attack position, poised stiff and cold with spears quivering in the grip and shake of strong hands, ready for action and excitement.
- BURE NI CAGI a war *mege*, or dance, typical of the people of Vánua Levu, Fiji's second largest island, famous for spear fighting.
- TARASIVALA a men's vakamalolo, or sitting hand dance, after the style of the people of Malolo Island in western Fiji. This dance belongs to the people of Dreketi in the deltas of the great Rewa River on the largest island of Vita Levu.
- KAI TIVANI a *ruasa*, or men's standing hand dance, after the style of the people of the Rewa River districts, particularly of the Naleya, Wailumu and Nabuli tribes.
- CIBI A I VALU a *meke i wau*, or war club dance, typical of the people of the province of Tailevu and the paramount old kingdom of Bau, famous for fighting.

SONG FEATURES:

The carefree, loving Fijians love singing their own songs, as well as the songs of their brother Polynesians.

BULA LAIE – Fijian theme song to Laie, praising the splendor, beauty and love of Laie and its people from all Polynesia.

CHULULU - Fiji's most popular and lively song.

ISA LEI – the most beautiful farewell song of the Islands of Fiji.



TAHITI

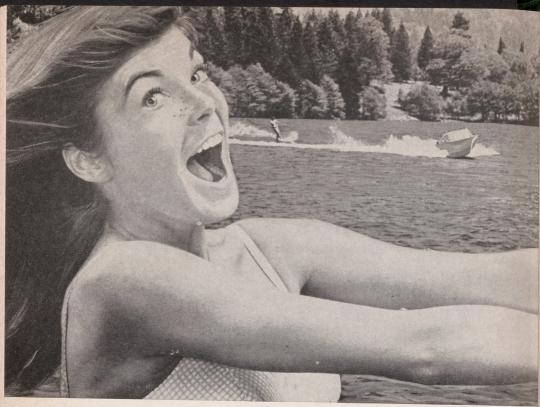
- NAPOKO The unusual and exciting pattern of the drum and *toere* beats form the foundation for a dance that only the most skilled dancers are able to execute. It is named after the famous Tahitian dancer who originated it.
- PAEA The Tahitian boys and girls challenge one another in a series of dances depicting the many facets of Tahitian life. The sections of this dance are named the *Hurihuri*, *Torea*, *Aratai* and *Morea*.
- PUPURE The men and women dance together, telling of the ancient influences in their Island.
- HOEA RA A hand dance accompanied by the singing of the dancers, telling a young maiden's dream in which her sweetheart was lost at sea. While mourning deeply over her loss, her lover returns to her.
- HIVIANU the Invitation Dance in which the boy and girl dancers challenge each to outdo the other. Eventually, the entire circle is joined together in dance. During the circle dance there is the pao'a, a special solo.
- TITAU This step dance is performed by the young men to display their skill and stamina before the young ladies of the village.
- POU TIARE This dance is performed at ceremonies where the most beautiful maidens of Tahiti and her sister islands gather together. The flowers for the garlands are brought to the site of this maypole dance to exhibit the wide variety that exists on each of the islands. A soloist is chosen to dance under the bower of flowers, and represents each of the islands.

FINALE

The Entire Company in the farewell songs of the Islands

Maori "Po Ata Rau"
Tahiti "E Maruru A Vau"
Fiji "Isa Lei"
Samoa "Tofa Mai Feleni"
Tonga "Alu A Koe"
Hawaii "Aloha Qe"





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TONGANS

Ana Fa Luseanne Fa'aumu Tupou Finaulahi Olupi Fonua Inoke Funaki Muli Kinikini Sisi Kofe Melelili Langi Tevita Lui Faletau Mahuinga Malia Mateaki Tevita Mohetau Siaosi Moleni Mosese Naeata Paul Niu Saia Paongo

Seine Pasi Tevita Pasi Ceceil Rima Sika Sione Sika Ofa Talakai Solomone Toki Mafi Lu'isa Tonga 'Ulu'amu Tuifua Fineasi Uluakiola Fololini Uluave Alani Vaioleti Sefo Vi Sione Vimahi Hale Wight Emili Wolfgramm Nanise Wolfgramm

HAWAIIANS

Mahealani Amadeo Karie Bryant Neilani Burke Kanani Cardejon Kealoha Hiram Elsie Kala Elia Kamae Maria Kamae Kanake Kanahele Noelani Kauhane Sunday Kekuaokalani Vaiola Kelii Isaac Kukahiko Kahililani LaBarre Momi Larsen Stanley Natividad Paula Needham Hanalei Ohumukini Emma Paishon Moanikeala Wood

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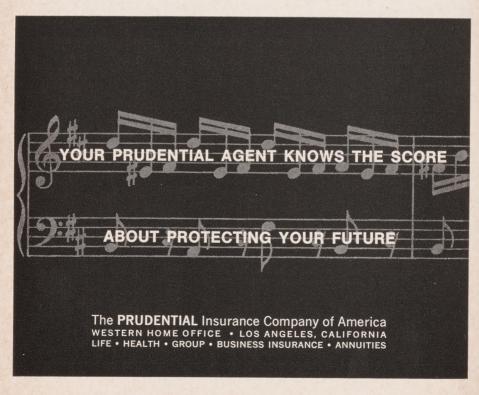
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SAMOANS

Keleise Ah You Faletofa Alo Isaako Fareti Taimi Fonoimoana Pulefano Galeai Salu Hunkin Masinaatoa Hunkin Tuiluaai Hunkin Siaosi Hunt Kiona Ieremia Lapreal Iosua Tuafono Lealamanua Laan Linfan Amani Magalei Loretta Magalei Masina Malufau Talafua Malufau Fotu Mapeli

Kuinisi Matagi

Evalina Moevao Ao Pauga Fia Pita Uimatua Poloai Losa Purcell Nelila Purcell Marlene Purcell Tiuene Purcell Fia Langi Roberts Muaaufaalele Suifanua Fotu Siufanua Eka Sua Leitu Tagaloa Penilosa Taosoga Hamani Tapu Luse Tapusoa Tulua To'ia Aleki Wright



MAORIS

Joe Apiti Aka Arthur Janet Arthur George Cookson Wai Cookson Sid Crawford Manu Elkington Selena Elkington Wai Elkington Hine Ferris Bovce Green Te Urunga Haereiti Moana Manihera Poppy Marere Albert McKay Mabel Meha Tom Murray Marie Nin Rena Ngawaka Myra Otene Cyril Paea Rita Paea Kura Paewai

Kura Palmer Kate Parahi Kara Parahi Emaraina Pearson Kiri Rimeka Puawanga Rogers Hazel Ruruku Pene Ruruku Wilmarae Ruruku Hani Smiler Lena Smiler Hana Smith Makeleta Stokoe Marie Tarawhiti Polly Tarawhiti Ru Tarawhiti Hector Tahu Tom Tata Percy Tehira Betty Thompson Waha Tupaea Ruiharangi Witehira



university of southern california school of music

Raymond Kendall, Dean

FALL CONCERT SERIES 1966-67

- Oct. 23 University Symphony Orchestra; Walter Ducloux, conductor, Gabor Rejto, cello soloist
- Nov. 6 Faculty Chamber Music Recital; Alice Ehlers, harpsichord, Eudice Shapiro, violin, Ingolf Dahl,
- Nov. 13 Trojan Symphonic Band: William A. Schaefer, conductor
- Nov. 20 University Symphony Orchestra; Walter Ducloux. conductor, Ronald Romm, trumpet soloist
- Nov. 20 University Symphony Orchestra; Walter Ducloux. conductor, Sanford Schonbach, viola soloist
- Jan. 15 University Concert Choir and Symphony Orchestra; Beethoven's Symphony No. 9

FIJIANS

Josaia Baleinakasi Isoa Bukurau Suvenaca Cibuwalu Emosi Damuni Tiva Teli Atama Korovatu Emosi Labainamaravu Tevita Nagarugaru Josaia Tuivou Natoko Emosi Racule
Isireli Racule
Neori Racule
Ratu Epeli N. Tavaigia
Peniasi Tora
Eroni Tubuitamana
Avimeleki Turanga
Timoci Uluivuda
Josaia Vakalala

TAHITIANS

Patoa Benioni
Therese Terooatea Cummings
Timi Teki Kimitete
Simone Mahotu
Taurua Mapu
Erena Mapuhi
Sina Mapuhi
Raymond Mariterangi

Opura Mo'o Tearo Mo'o Tekehu Munanui Aroarii Tahauri Etua Turoa Tahauri Rene Teriipaia Eugene Wong

STAFF FOR THE POLYNESIAN CULTURAL CENTER

Production Manager Irving Sudrow
Stage Manager Don Burke
Property Master Thomas Cummings
Chief Electrician Tetomo'omi Trueblood
Wardrobe Mistresses Moike Kekauoha, Ulu Nauahi,
Kilikina Nauahi
Assistant to the Producer Don P. Christiansen
Company Secretary Juanita Benioni
Secretary to the Producer Lois LaSalle

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The Polynesian Cultural Center

On the windward side of Oahu, Hawaii — a leisurely hour's drive from Honolulu — lies an ensemble unlike any other anywhere. In the foreground is the Polynesian Cultural Center with its quaint South Sea houses and lagoon. Beyond the Center is the campus of the Church College of Hawaii and beyond that the towering green-clad range of the Koolau Mountains, with the Church of Jesus Christ of Latter-day Saints Temple to the right.

The Cultural Center at Laie is more than a point of romance and a "sanctuary of refuge" as this focal point was in ancient Hawaii — it is a drawing together of Polynesians.

Built with volunteer labor — chiefly Polynesian — The Cultural Center is sprawled over many acres and is an insituation rich in educational value and fascinating to see — a graphic South Sea portrayal that has no parallel.

The dominant feature of the Cultural Center is the lagoon, winding almost one full length of the Center with an island of live coconut trees in midstream.

Around the lagoon the Maoris, Tahitians, Fijians, Hawaiians, Samoans, and Tongans have built their typical homes with traditional devotion and workmanship. In every case the architecture and furnishings are faithfully duplicated —

the Tahitian Temple, a perfect thatched cone; stone-walled Hawaiian houses; round Samoan village huts; lattice-like framed Fijian habitations — and all alive with people living their ancient village life. The people engage in traditional activities — preparing and eating their foods in the ancient ways, busy with ageold handicrafts ranging from carving shell ornaments, sewing and coloring tapa cloth to basket weaving and copra cutting.

An outstanding feature is the amphitheater spanning the lagoon. On one side is a large stage, on the other side tiers of seats in a wide semi-circle. Presentations of pageantry are given in the evening under the tropical moon — the authentic songs, dances, sports, and lore of Polynesia, as produced by the expert hand of Michel Grilikhes. A great deal of credit must also go to Hollywood choreographer, Jack Regas, who has guided the development and training of the youthful Polynesian artists.

The Polynesian Cultural Center is an educational and cultural activity of the Church of Jesus Christ of Latter-day Saints and all proceeds go to the support of Polynesian students at the Church College of Hawaii and a scholarship fund.





Sundays at The Music Center



This new subscription series has been scheduled for Sunday afternoons in response to the dramatically increased demand for season tickets to Los Angeles Philharmonic Orchestra concerts.

Zubin Mehta will conduct five of the ten concerts. The remaining five will be led by world-renowned guest conductors.

Series "E" has been planned especially for families, others who prefer early-hour concerts, and those who simply enjoy fine music on a Sunday afternoon.

A limited number of season tickets also are available for Series A - Thursday evenings at 8:30 (formerly at 7:00), and Series C - Friday afternoons at 2:00.

November 6

ZUBIN MEHTA, conductor Bach: Suite No. 3 in D/Hindemith: "Mathis der Maler" Berlioz: "Symphonie Fantastique"

November 20

ZUBIN MEHTA, conductor; MALCOLM FRAGER, pianist Mussorgsky: Overture to "Khovantchina"/Schumann: Piano Concerto/Mussorgsky: "Pictures at an Exhibition"

December 4

ZUBIN MEHTA, conductor; RUGGIERO RICCI, violinist Honegger: Concerto da Camera for flute, English horn & strings Ginastera: Violin Concerto/Tchaikovsky: Symphony No. 4

December 18

ZUBIN MEHTA, conductor; ROGER BOBO, tuba soloist
Beethoven: Leonore Overture No. 2/Mozart: Symphony No. 36 "Linz"/
Vaughan Williams: Tuba Concerto
Bartok: "Miraculous Mandarin" Suite

January 15

BERNARD HAITINK, guest conductor ZINO FRANCESCATTI, violinist Henkemans: "Barcarolla Fantastica" Sibelius: Violin Concerto/Schubert: Symphony No. 9

SEASON TICKET PRICES FOR THE TEN SUNDAY SINGLE CONCERT PRICES AFTERNOON CONCERTS ORCH. & FOUNDERS CIRCLE \$5.50 ORCH. & FOUNDERS CIRCLE \$45.00 4.50 35.00 LOGE LOGE 30.00 BALCONY-ROWS A-F 3.50 BALCONY-ROWS A-F 22.50 12.50 BALCONY-ROWS G-K 2.50 BALCONY-ROWS G-K BALCONY-ROWS L-R BALCONY—ROWS L-R 1.50 PLEASE ENTER MY ORDER FOR SEASON TICKETS: _seats in the__ location number section. section for Series E or in the_____ alternate location signature payable to the Southern California Symphony-Hollywood Bowl My check for \$___ Association, is enclosed. YOUR TICKET ORDER MUST BE RECEIVED IN THE SEASON TICKET OFFICE BY SEPT. 17. Please detach and mail NOW to: SOUTHERN CALIFORNIA SYMPHONY-HOLLYWOOD BOWL ASSOCIATION, THE MUSIC CENTER, 135 North Grand Avenue, Los Angeles, California 90012. Telephone: 626-5781. Please print below the exact manner in which ticket listing is to be made: Care of___ Street Zip. City___

January 29

Residence Phone

____Business Phone___

HANS SWAROWSKY, guest conductor
CLAUDIO ARRAU, pianist
Brahms: Piano Concerto No. 1
Berg: Suite from "Lulu"/Kodaly: "Dances from Galanta"

February 12

HANS SWAROWSKY, guest conductor BYRON JANIS, pianist Tchaikovsky: Piano Concerto No. 1 Bruckner: Symphony No. 3

February 26

ANDRE CLUYTENS, guest conductor
IVRY GITLIS, violinist
Roussel: "Bacchus et Ariane" Suite No. 2/Berg: Violin Concerto
Shostakovich: Symphony No. 11

March 12

HANS SCHMIDT-ISSERSTEDT, guest conductor Zador: Aria and Allegro/Schubert: Symphony No. 5

Beethoven: Symphony No. 5

April 9

ZUBIN MEHTA, conductor LEONARD PENNARIO, pianist Rozsa: Piano Concerto/R. Strauss: "Ein Heldenleben"

How Many Millions Have Heard Hollywood Bowl Concerts?

In forty-five years of Symphonies Under the Stars how many have attended concerts? It runs into many millions. Exactly how many you will learn if you read "Magic Valley, the Story of Hollywood Bowl," by John Orlando Northcutt.

As many as 441,000 have attended a single season of summer concerts in the world's largest natural amphitheater. This fact and many others may be gleaned from a perusal of the pages of "Magic Valley."

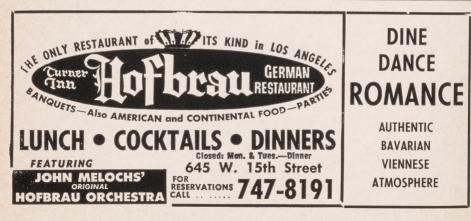
History of Hollywood Bowl from its

inception to the present is outlined in the book, which is lavishly illustrated in full color and black and white.

Besides the dates and figures of Bowl history and operation, the book has a sprinkling of anecdotes connected with conductors, singers and instrumentalists on and off stage.

The book published by Joe R. Osherenko will be on sale beginning in mid-September, in the Bowl Gift Shop, in bookstores, and may be mailed if you use the mail order blank below.

Please send me_	copies of	MAGIC VALLEY, T	HE STORY OF		
HOLLYWOOD BOWL at \$4.00 each, including tax and mailing. My check					
payable to Osherenko Publishing Co., for \$is enclosed.					
Mr. Mrs. Miss	ease Print Name	Phone_			
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City	State	Zip Code	-		
Please mail this order form with your check or money order to: Osherenko Publishing Co., 1011 So. Los Angeles St., Room 10, Los Angeles, Calif. 90015. Your order will be mailed early in September.					



For Your Information

Pleasure plus convenience — a perfect evening at Hollywood Bowl. You can add to your enjoyment by taking advantage of these services designed for your convenience.

Reserved seats are available at the Bowl ticket office until after intermission. Prices: \$6.00, 5.00, 3.50, 2.50, 2.00 and 1.50; General Admission is \$1.00. A book of 18 General Admission tickets — an \$18 value — may be purchased for just \$15. The tickets are good any right and may be used as scrip in exchange for reserved seats. For more information read "Just The Ticket" in this magazine.

Convenient parking is provided for thousands of cars in lots adjacent to Hollywood Bowl's entrance. You also can reserve parking on the Bowl grounds for \$1.50 per night if you order tickets well in advance.

Convenient bus transportation is offered by the Rapid Transit District. From all over the Los Angeles area, buses marked Hollywood Bowl bring you directly to the main ticket gate at the Bowl. Return buses await you at the Highland Avenue entrance. RTD runs a special Starliner shuttle service from Hollywood to the Bowl. For more information refer to the RTD page in this magazine or phone 747-4455.

Many Hollywood restaurants cater to Hollywood Bowl patrons. You may dine and park in Hollywood . . . then take a Yellow Cab to the Bowl. After the concert, Yellow Cabs are waiting to return you to your car — and you are on your way home, easily and conveniently.

Or before the concert, enjoy patio dining — excellent buffet dinners at moderate prices, served in the attractive, canopy-covered Patio at Hollywood Bowl. The Patio Restaurant is open from 5:30 to 8:30 p.m. on Bowl season nights

throughout the summer, for your pleasure and convenience.

Or plan to picnic — another delightful Hollywood Bowl tradition. Pack your basket and dine alfresco in any of the six garden-like picnic areas. Picnics also may be enjoyed in the Garden, Terrace, and other seating areas.

Lost and Found. All lost articles found on concert nights can be claimed at the Gift Shop the next morning. Unclaimed articles are transferred to the Executive Offices and kept for thirty days. For information, call HO 9-8171.

First aid in case of illness or injury, please report to an usher who will escort you to the Registered Nurse at the First Aid Station.

Enjoy your Hollywood Bowl — plan now to add convenience to the pleasure of music by starlight, for a perfect summer evening.



Los Angeles Philharmonic Grchestra

ZUBIN MEHTA, Music Director

LAWRENCE FOSTER, Assistant Conductor

JAYE RUBANOFF, Manager

JAMES GUTHRIE, Director of Youth Concerts

1st VIOLIN

David Frisina Concert Master Varoujan Kodjian Assistant Concert Master John Coppin Otis Igelman George Kast Irving Geller Manuel Newman Mark Kramer Glenn Swan William Heffernan Albert Karmazvn Lily Mahler Myrtle Beach Tze-Koong Wang Richard Leshin Howard Colf

2nd VIOLIN

Harold Dicterow
Principal
Jeanne Aiken
Robert Korda
Jack Gootkin
Clarence Schubring
Fred Broders
Viola Wasterlain
Janet Delancey
Roy Tanabe
Barbara Durant
Charlotte Motley
Kenneth Yerke
Noel Brunet
Olga Mitana
Michael Nutt

VIOLA

Sanford Schonbach Jan Hlinka Armand Roth Samuel Boghossian Irving Manning Anita Stein George Szende Sidney Fagatt George Serulnic Edward Tetzloff Charles Lorton Leroy Collins

CELLO

Kurt Reher Nino Rosso E. Vance Beach Edwin Geber Ray Kelley Karl Rossner Phyllis Ross Wladyslaw Przybyla Gabriel Jellen Henry Alberti Beverly Lauridsen Don Cole

BASS

Richard Kelley, Sr.
Harold Brown
Elmer Heintzelman
William Torello
Richard D. Kelley, Jr.
Frank Granato
Milton Nadel
Tom Pedrini III
Emilio de Palma
Arni Heiderich

FLUTE

George Drexler Roland Moritz Roger Stevens Louise Di Tullio

PICCOLO Louise Di Tullio

OBOE

Bert Gassman Donald Muggeridge Barbara Winters William Kosinski

ENGLISH HORN William Kosinski

CLARINET

Kalman Bloch Merritt Buxbaum Michele Bloch Franklyn Stokes

BASS CLARINET Franklyn Stokes

Eb CLARINET Merritt Buxbaum

BASSOON

Frederick Moritz Walter Ritchie David Breidenthal Fred Dutton CONTRA BASSOON
Fred Dutton

HORN

Sinclair Lott Wayne Barrington Alternate First Ralph Pyle George Price Hyman Markowitz

TRUMPET

Robert Di Vall Irving Bush Tom Stevens *Norman Williams

TROMBONE

Robert Marsteller Byron Peebles Miles Anderson Charles Bovingdon

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